

APR 23 1940

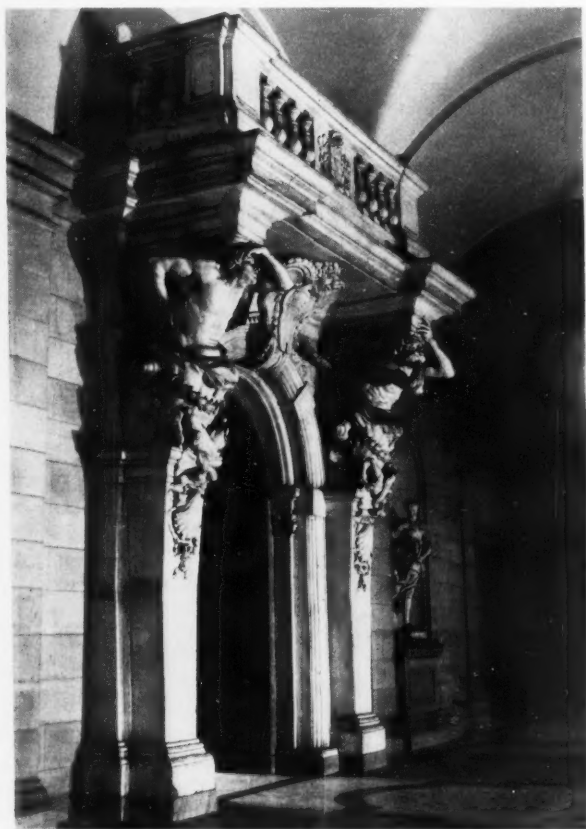
CARNEGIE MAGAZINE

CARNEGIE
INSTITUTE

CARNEGIE
INSTITUTE OF TECHNOLOGY

CARNEGIE
LIBRARY

VOLUME XIV PITTSBURGH, PA., APRIL 1940 NUMBER 1



ENTRANCE TO THE DRAMA DEPARTMENT
CARNEGIE INSTITUTE OF TECHNOLOGY

(See "*The Play's the Thing*" and *The Editor's Window*)

THE CARNEGIE MAGAZINE

THE CARNEGIE MAGAZINE

PUBLISHED MONTHLY, EXCEPTING JULY AND AUGUST, IN THE INTEREST OF THE CARNEGIE INSTITUTE, THE CARNEGIE INSTITUTE OF TECHNOLOGY, AND THE CARNEGIE LIBRARY, PITTSBURGH, PA. SUBSCRIPTION PRICE ONE DOLLAR A YEAR; SINGLE COPIES TEN CENTS. ON SALE AT INSTITUTE POST OFFICE, AND THE BOOK DEPARTMENTS OF KAUFMANN'S AND THE JOSEPH HORNE COMPANY.

OFFICE OF THE PRESIDENT OF
THE CARNEGIE INSTITUTE
SAMUEL HARDEN CHURCH, Editor
DOROTHY NUTTALL, Editorial Assistant

EDITORIAL COUNCIL

ANDREY AVINOFF ROBERT E. DOHERTY
MARSHALL BIDWELL RALPH MUNN
HOMER SAINT-GAUDENS

VOLUME XIV NUMBER 1
APRIL 1940

Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead!
In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger.

—KING HENRY V

—32—

THE CARNEGIE INSTITUTE

Hours: Daily 10 A.M. to 10 P.M.
Sunday 2 to 6 P.M.
Admission Free

FREE ORGAN RECITALS

From October to July. Every Saturday evening at 8:15 o'clock, and every Sunday afternoon at 4:00 o'clock.

MARSHALL BIDWELL, Organist

—33—

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

THE CARNEGIE MAGAZINE freely grants permission to newspapers and magazines to reprint without limit the articles that appear in its pages, with the usual credit.

THE HAUNTING FEAR OF LIFE

DEAR CARNEGIE:

... My opinion about Mr. Hitler, I don't think there is a saint in Heaven that leads a cleaner life in this world than Mr. Hitler. He don't bother about the churches, and he don't want the churches to bother him. I am a Catholic. I can't talk German but can understand it. I have a wife and four small children. Was drafted in the World War. I am a freight brakeman, working two days a week. I am extra this month. Maybe next month I will be out altogether. I say Lindbergh for President. He can get some pointers from Hitler and solve this misery in the United States. We have gold, we have money, and we have 20,000,000 unemployed or on part time. Think it over. Think it over. Think it over.

—CHRIST APPEL

The Editor sent a personal reply to this anxious and disturbed reader, as follows:

I have received your letter and have read it with interest and sympathy. I will not take up your argument about the superiority of the Hitler system to the American system, because we would never agree; nor do I think, as you do, that Colonel Lindbergh would make a good President of the United States. But what I do see through your eyes is the hardship of all the unemployment that exists in this country, which brings adversity to yourself and family, and to millions of others; and it is my hope that the period of social and economic experiment that has had such a paralyzing effect upon the normal activities of the nation will give way in another year to readjustments that will restore the conditions under which America for generations past enjoyed a higher standard of living, with less unemployment than any other nation in the world, and with no man to dictate our way of life.

KEEP AMERICA OUT

DEAR CARNEGIE:

... Do not let us get into this war. Do not let them pass a death sentence for all that is well and good for us.

—G. A. SCHRAUDER.

Every American will agree with you absolutely in your hatred of war. This country has been given to us, and to those who have come here to be citizens, as a heritage of liberty and peace, and the nation stands resolved never again to take part in the wars of Europe.

SHAKESPEARE CELEBRATION

On April 23, at ten-thirty in the morning, the Shakespeare Birthday Club of Pittsburgh—the first of its kind to be organized in the United States—will celebrate the anniversary of the poet's birth with exercises before his statue at the entrance to the Carnegie Music Hall. Henry F. Boettcher, head of the department of drama at the Carnegie Institute of Technology, is president of the club, and he will greet the bard on his birthday.

FUTURE OF AMERICAN ART

Thirteenth Annual Exhibition of High-School Art Opens May 6

By PAUL R. SARKOFF

Scholastic Magazine



To say that during the first few days of April the Fine Arts Galleries of the Carnegie Institute were humming with unusual activity, and to say that an eminent jury had gathered there to spend time and energy

in the selection of America's outstanding artists-to-be, is to tell no new story. Since 1926, Scholastic, the American High School Weekly, has been inviting high-school students in every part of the country to submit arts and crafts objects to the Annual Awards for creative work in these fields, and the Carnegie Institute has been the gracious host since 1928. But thirteen years has not taken the edge off the wonder that artists and schoolmen feel each year when they see the amazing collection of paintings, drawings, sculpture, designs, ceramics, jewelry, and textiles that pour into the Awards, literally by the thousands. The amount of creative effort that is being put forth in our schools is, in itself, a matter for wonderment. And the quality of the best of that work—the freshness and maturity of the hundreds of pieces selected to win scholarships, prizes, or the honor of a place in the exhibition—still calls forth the same amazed admiration that it did when the Awards was young.

In fact, excitement ran somewhat higher than usual during the judging of this year's Awards. For several years past, the majority of the jury were schoolmen—art educators or art authorities connected with the schools.

In 1940, for the first time in the history of the Awards, the majority of the men who came to study, discuss, and select prize winners were themselves painters.

Artists have served on Scholastic Awards juries before. In the first large competition, the renowned sculptor, Lorado Taft, helped to choose prize winners. Last year William C. Palmer served on the jury, and two years ago Clyde Singer was among the judges. But this year four famous American painters participated. None of them was closely familiar with the work of the high-school generation. And all of them were left quite breathless by the assembled art entries. In the galleries during the judging, and later, after mature consideration, when they met with western Pennsylvania educators at the jury dinner in the Hotel Schenley, all four of them said they had never seen its like before.

Former members of the jury—art educators who have given their time and the richness of their experience to the Awards year after year—had come more or less to expect that the pile of entries would yield up a great mass of excellent work, several hundred pieces that show talent, and a few bearing the hallmarks of positive genius. When their expectations were fulfilled, they merely nodded their heads. But the four American artists, coming fresh to the Awards experience, re-evaluated the art Awards for Scholastic again, and renewed in the Scholastic family, sponsors of the Awards, a conviction of the worth-whileness of the project. At the jury dinner Judson Smith expressed gratifying enthusiasm for the work submitted, by saying: "The future of American art seems not only safe, but on its way to new levels of achievement."

All four of the new judges have ex-



ENTRY IN THE OIL-PAINTING DIVISION
By PATRICK BUDWAY (Cleveland, Ohio)

hibited work in the Carnegie Internationals. Judson Smith also served on the jury of the International in 1937 and was one of the judges for the Associated Artists of Pittsburgh Exhibition this year. He is Director of the Woodstock School of Painting and a district supervisor of the Federal Arts Project.

Francis Chapin, second artist-juror, is famous for his paintings and lithographs, and is an instructor in lithography and landscape painting at The Art Institute of Chicago school. He exhibited in Carnegie Internationals in 1930 and 1939.

Clarence Carter, third on the list of artist-jurors, is a painter, an etcher, and assistant professor in the department of painting and design at the Carnegie Institute of Technology. He exhibited in the 1929, 1938, and 1939 Internationals, and he is to have a one-man exhibition at the Carnegie Institute this spring.

Henrik Martin Mayer, who exhibited in the Carnegie International in 1938 and 1939, and is also a mural painter, was the fourth artist-member of the jury. He is Assistant Director of the

John Herron Art School, Indianapolis.

Other members of the final jury were men whose names have long been associated with Scholastic Awards: Andrey Avinoff, Director of the Carnegie Museum; C. Valentine Kirby, Director of Art Instruction, Pennsylvania Schools; and Royal B. Farnum, Director of the Rhode Island School of Design.

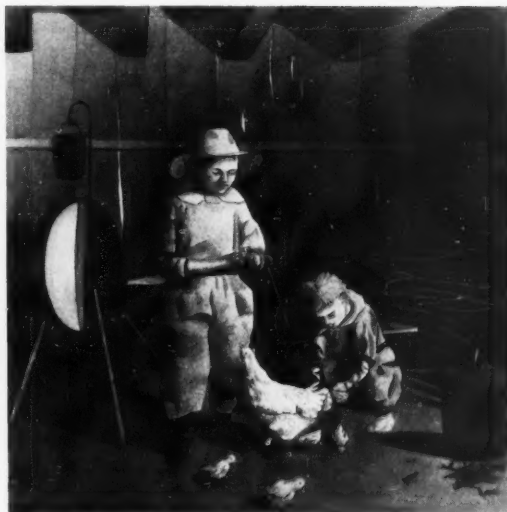
The divisions of jewelry, ceramics, and crafts were judged by Frederic Clayter and Douglas Shaner, of the Carnegie Institute of Technology. Charles Bradley Warren and Frank Aretz, Pittsburgh sculptors; and Frederick Bigger, architect and chairman of the City Planning Commission, Pittsburgh, judged the sculpture division. The mechanical drawing winners were selected by H. M. McCully, head of the department of drawing and descriptive geometry at the Carnegie Institute of Technology; Gerald Whitney, associate superintendent in charge of secondary education in the Pittsburgh public schools; and A. E. Lofberg, head of the department of drafting, Westinghouse Electric and Manufacturing Company.

THE CARNEGIE MAGAZINE

These men, with the exception of Mr. Lofberg, have been Scholastic jurors before.

This year the preliminary judging was done with double care. Elmer Stephan, Director of Art for the Pittsburgh public schools—who has served many times on the Awards preliminary jury—and Mayna D. Eastman, art teacher in the Pittsburgh schools, were joined by two former members of the final jury: Professor George S. Dutch, of George Peabody College for Teachers, Nashville, Tennessee; and Norman Rice, Director of the Art School, The Art Institute of Chicago.

Mr. Dutch and Mr. Rice knew what standards were expected of prize winners and made the preliminaries a high hurdle, but a very just one. After the initial eliminations had been made, the preliminary jury spent an extra



ENTRY IN THE COLORED-INKS DIVISION
By LESTER LEACH (Detroit, Michigan)

afternoon going over every piece that had been rejected, thereby giving even the most ineffectual of the young artists a last chance.

In addition to the preliminary jury, there was a special preliminary juror for the judging of the entries submitted for scholarships. W. A. Read, head of the department of painting and design at the Carnegie Institute of Technology, examined all work submitted for scholarships and narrowed the choice to four contestants for each scholarship offered. The final jury selected winners from these, and Mr. Rice was so impressed with the work submitted that he granted three scholarships to The Art Institute of Chicago school this year: two that covered a full year's tuition, and one for a half-year's duration. This decision brought the total number of scholarships granted through the Awards to twenty-three.

Every year there is one particular division of the Awards that has a heyday—surprises everyone by drawing a great number of excellent entries and attracts particularly glowing comments



ENTRY IN THE WOODCUTS DIVISION
By MORTON D. LEVIN (New York City)

THE CARNEGIE MAGAZINE

from the judges. This year the brand-new division of costume design was in the limelight. Scholastic Awards had previously offered a scholarship to the McDowell School, specializing in costume design. The work submitted for this single award was so varied and excellent that the 1940 competition introduced the division of costume design, offering prizes for original designs for boys' and girls' clothing—suits, coats, dresses, hats, gloves, and shoes. The volume of the entries was immense, and their excellence was unquestionable. Interest in boys' clothing proved itself at an ebb—only a few designs were submitted, and these did not warrant prizes—but there was a flood of designs for girls' clothing.

The material submitted to the costume design division is remarkable for its daring and its high imaginative qualities. The preliminary and final juries were agreed on its excellence and staggered by its maturity. They announced themselves incapable of judging without assistance and called in Virginia Alexander, head of the department of costume economics at the Mar-



ENTRIES IN METALCRAFT

garet Morrison Carnegie College, to help in the selection of prize winners. Miss Alexander served as a special authority on costume design during both the preliminary and final judging.

Work in this particular division will attract a great deal of comment from those who see the exhibit this year. Evening gowns, sports clothes, and school clothes were the most numerous—some based on historical costumes.

There were gloves, shoes, turbans, even coiffures created from the fantastic images of the artists' imaginations. The judges were doubly impressed because they had never realized the extent and fineness of the costume-design work being done in modern American schools. It was gratifying, too, to realize that the students are eager to apply their store of artistic theory to a practical problem—to create something that is a definite answer to the trends of their own times.



A GROUP OF ENTRIES IN CERAMICS AND SCULPTURE

THE CARNEGIE MAGAZINE

In general, the quantity of work submitted to the 1940 Awards was no greater, if as great, as it has been in former years. But the quality of the material was unusually high. Scholarship winners are more deserving than ever. Their portfolios yielded collections of versatile work—paintings and drawings that drew the unstinted admiration of the artist-jurors, who predicted great things for these young people and earnestly commended the schools throughout the country that have produced them.

Every year the jury mentions with regret the disparity between the work of students who come from schools where they may spend fifteen hours a week on art, and the work of students who can secure three to five weekly hours of art instruction at the most. The latter group naturally falls below the former in technical mastery; and, recognizing this fact, Scholastic has limited the number of prizes that any single school may capture. But there is still a hint of

injustice in the distribution of prizes, and Scholastic is planning next year to establish two competitive classes. Schools having specialized art programs will not come into competition with those having a limited art curriculum.

Scholastic's Thirteenth Annual Exhibition of High-School Creative Work in the Arts and Crafts will be open to the public in the Fine Arts Galleries of the Carnegie Institute from May 6 through May 26. The Awards has always been an event of educational and artistic importance, and perhaps the events of the world have given it an unusual degree of significance this year. Other civilized nations have laid cultural concerns aside for the time being—either willingly or perforce. Only in America is it possible for young people to work out their own dreams and destinies in free schools, to add their measure to the general culture, to develop the arts of peace. In 1940 only an American city could offer this splendid spectacle to its citizens.

THE PAN AMERICAN UNION



THE Department of State has been engaged for some months in making preparations for the eighth American Scientific Congress, which will be held in Washington from May 10 to 18, 1940, under the aus-

pices of the Government of the United States. This inter-American Congress will constitute our Government's most outstanding contribution to the celebration of the fiftieth anniversary of the founding of the Pan American Union. Invitations on behalf of the President have been extended to the governments of the other American republics to be

officially represented at the meeting, and leading educational institutions and scientific organizations in all the American nations have been invited to attend.

The Secretary of State, Cordell Hull, on behalf of the Department of State, has invited Andrey Avinoff, Director of the Carnegie Museum, to become a member of the advisory committee of the Congress. In accepting, Dr. Avinoff has outlined suggestions to promote a closer cultural co-operation among the countries of both Americas.

The Pan American Union was established largely through the initiative of Andrew Carnegie, who provided the means for the erection of its building at Washington and was present to dedicate it to peace and good will; and the Carnegie Institute is glad to participate in these proceedings through Director Avinoff's co-operation.



A CLASS FROM LIBERTY SCHOOL RECEIVING INSTRUCTION
ON THE JOHN W. ALEXANDER MURALS

valua
activ
whic
the N
1937
cessf
of Fi
Carn

V
freq
adu
terp
they
hun
boa
mon
one
the
rect
pee
mon
six
dra
all
inst
cate
day
T
ties
of
wer
art
Thi
serv
ade
seu
art,
the
wo
mu
and
abc
N
lerv
enj

EDUCATION IN THE ARTS

BY FLORENCE WILLIAMS NICHOLAS

Docent, Department of Fine Arts, Carnegie Institute

[Mrs. Nicholas brings to her work as docent in the art galleries of the Carnegie Institute not only valuable teaching experience, but also her abilities as an author who understands and appreciates art activities. This capability in instruction led to one of her books, "Art Activities in the Modern School," which was written with Miss Mabel Trilling of the Carnegie Institute of Technology, being chosen by the National Education Association as the only art book on its recommended list of sixty best books of 1937. The Saturday morning art classes that Mrs. Nicholas discusses in her article have proved so successful in searching out the art talent of the community that each year the freshman class in the College of Fine Arts at Carnegie Tech is made up more and more of these young people who came first to the Carnegie Institute classes.]

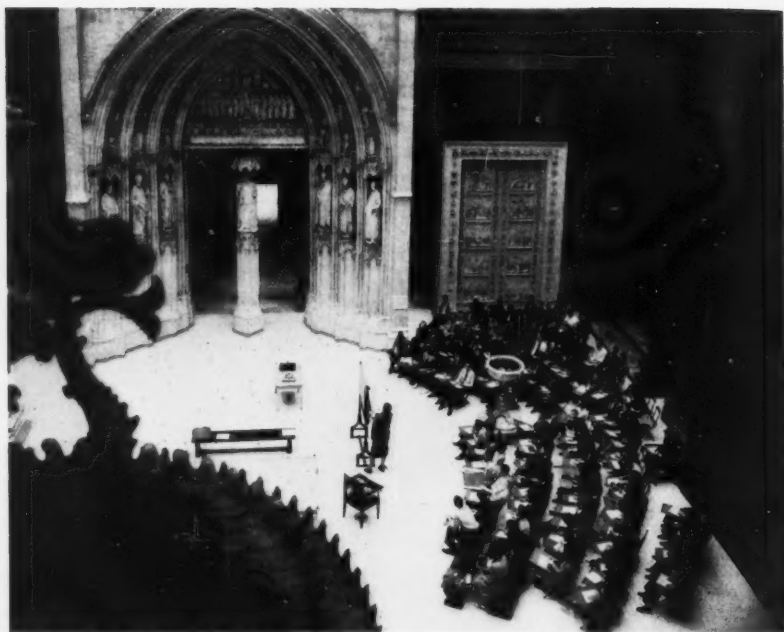
VISITORS walking through the art galleries of the Carnegie Institute frequently see groups of children or adults with an instructor who is interpreting the exhibitions to them. Or they may find themselves surrounded by hundreds of children carrying drawing boards and crayons. On a Saturday morning they could observe a class of one hundred and fifty boys and girls in the Hall of Architecture receiving directions for the morning's art lesson. A peep into the Lecture Hall on the same morning will reveal another class of six hundred younger children busy drawing with pencils and crayons. But all these activities in our art galleries, instead of being startling, simply indicate how art museums in the present day have become education conscious.

Two decades ago educational activities had little or no place in the program of the art museum. Its chief functions were, first, to collect fine and unusual art objects, and second, to exhibit them. This conception of the art museum's service to its community is no longer adequate. It is not enough for the museum to collect and exhibit works of art, they must explain and interpret them for the community. In other words, it is now the business of the art museum to train for art appreciation and to provide general information about the fine arts.

No one is more pathetic in an art gallery than the visitor who has come to enjoy the wonders of the art world only

to experience bewilderment and frustration. He wants very much to enjoy the painting, sculpture, and architecture exhibited for his pleasure. He studies the exhibitions, reads the labels, asks a question or two of the guards, and finally, goes away baffled at his own inability to find enjoyment. Guidance and instruction should be available for such visitors.

In the art galleries of the Carnegie Institute thousands of children and adults receive free guidance every year. During autumn days, when the Carnegie International Exhibition of Paintings is being shown, a great many groups take advantage of this service. Women's clubs, Sunday-school classes, professional organizations, high-school and college classes, and garden clubs are typical groups asking for appointments to tour the galleries with an instructor from the Department of Fine Arts. At the 1939 International there were 308 groups, with a total of 11,137 individuals, that asked for and received lecture service in the galleries. Groups visiting other exhibitions of paintings, the Hall of Sculpture, and the Hall of Architecture by appointment brought the total number of individuals for 1939 to 42,749. Many of these groups came from a distance to reach the Carnegie Institute—in fact, from the whole tri-state area. A glance at the records shows Youngstown, Ohio; Morgantown, West Virginia; DuBois and Greenville, Pennsylvania; and dozens of other



THE CARNEGIE PALETTES SKETCHING IN THE HALL OF ARCHITECTURE

towns within a radius of one hundred miles. Good roads and busses have made it possible for people living in the smaller towns surrounding Pittsburgh to come into the city so that the services rendered by the Carnegie Institute reach into a much larger community than formerly.

One division of the groups to which gallery talks are given is made up of classes from the Pittsburgh Public Schools. According to an arrangement of many years standing, each sixth-, seventh-, and eighth-grade class comes to the Institute once during the school year. On almost any school day visitors may see these classes seated in the galleries containing the permanent collection of paintings, or in the Hall of Sculpture, or in the Hall of Architecture.

The importance of gallery talks and lectures cannot be overestimated. What does an impressionistic painting by Monet mean to the individual who

stands too close to the painting and sees only daubs of paint? What does an athlete statue from ancient Greece mean to the boy who knows nothing of the Olympian games? Why should Apoxyomenos carry a die between thumb and finger of one hand and a scraper in the other? Why should the Diadumenos stand with arms upraised? Why is the Parthenon so famous? Why is it sometimes called the most beautiful building ever designed? Answers to such questions as these may not result directly in that unknown quality called esthetic appreciation, but information about any art object may at least serve as a stepping stone toward the enjoyment of beauty. Knowledge and esthetic reaction are linked together and it is neither necessary nor desirable to separate them. Gallery talks should interpret art objects in terms of meanings as well as in terms of quality. The child who knows why the Parthenon was built, how it

was used, and what happened to it through the centuries is more ready to respond to its beauty of proportion and style.

By means of the gallery discussion, art of the past can become a living and vital thing to children of the present. Old statues and buildings are no longer dull relics of a dead past; they become interesting and full of real significance. One little boy, who had sold soap to pay his share of the bus fee, made expressive comment. His group had listened to the story of the Parthenon and were about to leave the Hall of Architecture. At the doorway he looked back and said in heartfelt tones, "Aw, Gee! This is swell!"

In addition to gallery talks and discussions, the Carnegie Institute conducts four classes, two for children and two for adults, in which the approach to the fine arts is through creative activity. On Saturday morning the Lecture Hall is filled with children from public, private, and parochial schools who are known as the Tam O'Shanter class. There are more than six hundred of them—the largest art class in the



A GROUP OF THE PALETTES AT THEIR EASELS

world. Gaining admittance only through the recommendation of the art teacher in his school, a child belonging to this class must be outstanding in art ability and interest. Sometimes the whole lesson is conducted in the Lecture Hall; often the class goes to one of the galleries to see how older artists have painted pictures. It is then that visitors to the galleries think that all young America has become art-minded.

The other creative class for children, known as the Palette class, meets in the Hall of Architecture for preliminary instructions and demonstration work, going from there to the balcony of the Hall of Architecture where each member of the class

works at an easel with opaque water-color paint. Made up chiefly of the better students from the younger class, the ages in this class range approximately from thirteen to fifteen years.

Without doubt some of Pittsburgh's future artists are among the members of the Palettes and the Tam O'Shanter. Their Saturday work at the Carnegie



THE TAM O'SHANTERS SKETCHING IN THE CARNEGIE MUSEUM

THE CARNEGIE MAGAZINE

Institute is a helping hand along the way. Of course, not all these children will become artists. Such a state of affairs would be distinctly undesirable. But for those who turn to other occupations, art may become an interesting and worth-while hobby.

Perhaps the popularity of these classes is best indicated by the attendance, which is, of course, entirely voluntary. In 1939 it totaled 24,192. This number might have been much larger if it were not for limitations of space and equipment. It is interesting also to note that this attendance exceeded by approximately thirty per cent that in creative classes for children in other art museums in cities as large or larger than Pittsburgh.

Creative art is offered to adults in the Carnegie Studio Class on Monday night and in the Tuesday night Carnegie Sketch Class. Anyone is invited to join without charge the Tuesday night class, which meets in the Lecture Hall. The only prerequisite is interest in drawing and not too much professional training. Attendance for a period of time in this class makes members eligible to the Monday night painting class. The work in both classes is aimed at a rec-

reational level and no attempt is made to train professional artists. Attendance in these classes indicated that there are many who desire to draw and paint, for in 1939 it totaled 6,993.

The educational program of the Department of Fine Arts is designed to meet the art needs of the community as well as possible with available facilities. For adults who seek to enrich their esthetic experience, there are lecture and discussion groups. For children who should learn to know and enjoy objects of art, there are lessons and stories. For talented children there is an opportunity to increase their knowledge and skill. For adults who desire a hobby, there is an opportunity to draw and paint. From the numbers who take advantage of these opportunities, it is apparent that the need is a real one. In the meantime, similar work is going on every day in a co-operative spirit in the Carnegie Museum, where science links itself with art in presenting a combined service of happy learning to our visitors. It would thus seem that educational activities in the Carnegie Institute are entering upon an ever enlarging era of delightful instruction.



CHILDREN SKETCHING THE PICTURES IN THE INTERNATIONAL

STUDYING PITTSBURGH GLASS

By LOWELL INNES

Assistant to the Headmaster, Arnold School

[THE CARNEGIE MAGAZINE has brought to the attention of its readers, in previous issues, notification of the special study groups in prints, textiles, Italian Renaissance painting, and other art subjects that have been sponsored by the art division of the reference department of the Carnegie Library. This year a series of round-table discussions devoted to antiques and the literature of antiques was held, and the enthusiastic response to the subject of glass resulted in the organization of a permanent study group, with Mr. Innes as leader. The illustrations for this article are from pieces in his own superb private collection of early Pittsburgh glass, with one exception, which is the group of Bakewell glass consisting of several pieces owned by John H. Neelley, of the department of mathematics at Carnegie Tech, who possesses one of the most comprehensive collections of this "Thumbprint" glass in the country.]



EVERY amateur and professional collector of antiques has learned how the vagaries of public taste can inflate or depreciate current prices and demand regardless of intrinsic worth. Last summer when I was quizzing an important Maine antique dealer about the size of his stock and the worthlessness of some of it, he had a ready answer, "I just sold twenty-two old-fashioned butter churns, which I held several years. Two months and they are all gone." Nor have I forgotten how during my own early days of collecting here I offended a Pittsburgh dealer irremediably. Then all early American glass was Stiegel or Sandwich. She had just shown two fine pressed plates, which I innocently pronounced as Pittsburgh. Her look of anger was so ill concealed that to this day my hunting companion jokes about my lack of tact.

Fads may be inevitable, but it almost seems that a conspiracy of events has kept the Pittsburgh district from assuming its true rank in the American collector's world. Undoubtedly books and articles foster an artificial market. Last summer in Maine, after the publication of Frank H. Swan's "Portland Glass

Company," it was impossible to acquire Tree of Life or Loop and Dart pieces without paying "through the nose." Mrs. Lura Watkins' "Cambridge Glass" long since has established the New England Glass Company as a collector's item. Sandwich entered the race with so much head start that Ruth Webb Lee's "Early American Pressed Glass," instead of setting up the Pittsburgh center as a rival, maintained the same distance between the two. And now Mrs. Lee has published "Sandwich Glass; the History of the Boston and Sandwich Glass Company." Mrs. Knittle's account and painstaking research in "Early American Glass" assigns full credit to the Pittsburgh district, but glass collectors and dealers are not satisfied with cold historical facts. They want the constant assurance of the printed and spoken word that early Pittsburgh glass need not be on the defensive. They are unaware or unable to prove that Bakewell's made blown glass comparable to Stiegel, that Lyon and McKee could equal and often surpass Sandwich. They need, too, available pictorial representation of examples that will justify their convictions and uphold their statements.

Evidence enough exists to prove that the Ohio River factories were important commercially and artistically. Scattered at present throughout newspapers, trade records, periodicals, and modern books on glass, all of it is crying to be assembled and polished. In 1817 President

Monroe ordered from Bakewell's a full set of wines, tumblers, and decanters that stood in the White House for the world to see, as an example of American art. Deming Jarves, the presiding genius of the Massachusetts glass industry, wrote for his local newspaper: "We may well consider Mr. Bakewell as the father of the flint-glass business in this country; for he commenced the work in 1808, and by untiring efforts and industry brought it to a successful issue. For the skill, judgment, labor, and perseverance devoted by him to the progress of the art, he truly merits the Arrium Magister so often bestowed on those least worthy of its dignity and honor."

The same author, in his "Reminiscences of Glass Making," 1865, conferred this homage on another Pittsburgh rival: "It is, however, conceded that James B. Lyon & Company of Pittsburgh, stand first. To such a degree of delicacy and fineness have they carried their manufacture, that only experts in the trade can distinguish between their straw stem wines, and other light and beautiful articles made in moulds, and those blown by the most skilled workmen . . . Lyon & Company also excel all other American large ware for table service, as well as in more delicate objects of use." True, Jarves was writing a catalogue of the achievements of American glass houses as compared to European ones, but it is unlikely that



This cobalt and clear Pittsburgh vase was blown by Thomas Bovard, c. 1830. Author's collection.

his patriotism alone would lead him to such extravagant praise. This enthusiasm was later justified by a request from the National Flint Glass Manufacturers Association in 1866 that James B. Lyon represent the United States pressed-glass industry at the Paris Exposition of 1867.

Ruth Webb Lee, in an article on Adams & Co. of Pittsburgh in *Antiques* for August 1933, states: "According to an anonymous article in an old trade paper, Pittsburgh in 1856 boasted thirty-two factories, of which fourteen were window-glass houses, eight made flint-glass tableware, eight turned out vials and drugware, and two produced black bottles. In that year, the Pittsburgh factories fabricated 6,340 tons

of flint glassware, valued at \$1,147,540. I am certain that in all that output were many 'Sandwich' pieces. Ten years later the tonnage of Pittsburgh pressed tableware was 4,200 tons. I am equally certain that many of these 1866 Pittsburgh patterns are still called 'Sandwich.' In 1860 there were five separate factories that produced only metal molds for pressing—total capital value more than a quarter of a million dollars. These late figures attest the remarkable growth of the glass industry, since the big pressed-glass factories like Bakewell's usually produced a good many of their own molds.

Grouped with the major Pittsburgh factories should be included individual

houses like Gallatin's eighteenth-century venture and other Monongahela River works, Richards and Hartley of Tarentum; and Hobbs, Brockunier, and Company of Wheeling, West Virginia; since the product of the district bears marks of similarity. Nevertheless current names in the American collecting world are still Stiegel, Jersey, Sandwich, Cambridge, Stoddard and Keene, and Ohio or Midwestern. Nor is the reason simply lack of a unified and complimentary book about Pittsburgh glass. The National Early American Glass Club carries on all its central activities in and around Boston with bulletins mailed to provincial members. Throughout New England, moreover, the Club not only has educated members and friends in a remarkably intelligent manner, but also has stimulated a healthful interest and sound appreciation of early craftsmanship.



These clear blown sugar bowls and salt cup are often called Ohio river type because of the difficulty of distinguishing between Pittsburgh and Wheeling factories. Author's collection.

New York serves regularly as a clearing house for more important pieces, and in the East the term Midwestern is thought an accurate enough designation, though it includes glass from the Ohio bottle-glass factories at Kent, Ravenna, Mantua, and Zanesville, as well as from the Pittsburgh district.

Even though Stiegel workmen swept westward in their migrations and left only signs of their craft along the way, the product of the Pittsburgh factories was more important than that of the smaller Midwestern ones and deserves at least the honor of an individual name and a personal character. A nationally known Ohio collector at the local antique show told me very impersonally that he did not visit Pittsburgh more than once a year because no good glass was to be had here.

When the trade dares to generalize as dogmatically as that, even the careful research of Neil Gest and Harry Hall White at the old Gallatin site in New Geneva and the sporadic articles of



These clear blown Pittsburgh sugar bowls are reminiscent of early design and workmanship, particularly in the high funnel base and the pattern molding. Author's collection.



This Pittsburgh pressed glass, designated in Bakewell's trade catalogue as the Argus Pattern, is today popularly called "Thumbprint." Collection of John H. Neelley.

Ruth Webb Lee or Thomas Pears Jr. cannot establish Pittsburgh in its rightful place. We cannot yet expect the Carnegie Institute of Technology to set up a miniature Bakewell's, though the Massachusetts Institute of Technology has just recreated a model Sandwich factory. The Carnegie Museum has as yet no collection of Pittsburgh glass worthy to draw students. Its function is primarily not of that antiquarian nature. The Boston Museum collections, for instance, have come spontaneously from local collectors whose civic pride and long-standing interest in the past justified their gifts. The first step in the same direction for Pittsburghers is a widespread dissemination of glass information to all amateurs and to dealers who are soundly interested.

At a timely moment, as one of the special discussion groups sponsored by the art division of the reference department of the Carnegie Library of Pittsburgh, a study group on early glass has been organized and has proved so inviting to Pittsburghers that it has grown from fifteen to better than sixty members in the short space of four meetings. Authorities at the Carnegie Institute have thrown open adequate rooms

for group assembly, and Marian Comings, art librarian, has prepared bibliographies and arranged books and periodicals about glass for the everyday reference use of the group. The Pennsylvania room also affords stimulating opportunity for more intensive research among newspapers, trade journals, and early records.

It is encouraging to note that one of the first projects of the members has been to familiarize themselves with early Pittsburgh glassmaking and to call for display pieces with an authentic history. Comparison soon leads to an evaluation of

qualities of metal and workmanship that will not only protect the individual collector, but also preserve from the discard examples that might otherwise have been unrecognized. The product of any single American glass house or district cannot be wholly superior or wholly inferior. A broader experience and sounder general knowledge among local collectors of Ohio River glass will help to elevate the early Pittsburgh ware to its rightful place.

CARNEGIE TECH ORCHESTRA ON THE AIR

BEGINNING ON April 6 and continuing each Saturday at two o'clock through May 4, WCAE is carrying five half-hour programs by the Carnegie Institute of Technology student symphony orchestra. Not only the local station will broadcast these programs by the eighty-five piece organization, but they will go out over the country through stations affiliated with the Mutual Broadcasting Company. J. Vick O'Brien, head of the department of music, will conduct, and each program will present a different soloist.



THE GARDEN OF GOLD



THERE is nothing in this world that carries the assurance of love, reverence, and the affirmation of spiritual existence like a memorial. A memorial to one who has lived on this earth and then been transported into the shelter of the Everlasting Arms is in itself a declaration of immortality. The memorial is not always a thing of elaborate design. We know of a memorial that consists of a flower freshly placed at a certain spot every day. Perhaps the most usual memorial is the full heart where love can never die. All of us cherish memorials like that. The desire to make a special expression of lasting memory goes through all forms of thought and study, comprising pictures, sculptures, structures, and charity gifts, until we come upon a building that is said to be the most majestic physical memorial in the wide world—the Taj Mahal—in which we are bound to recall the embodiment of a woman as beautiful in character and soul as the temple which has immortalized her.

These thoughts naturally follow the gift of a check for \$10,000 from Mrs. Margaretta B. Park Kelly (Mrs. Samuel R. Kelly) for a membership in the Patrons Art Fund of the Carnegie Institute as a memorial to her daughter, Harriet Roseburgh Kelly. Miss Kelly was taken away from this earth during an epidemic of influenza in the finishing days of her schooling, when the charm, adventure, and service of life were most full of promise and attraction. To those who knew her there was a personality that could never die. To all of us this placing of her name among those who have made a generous provision for the things of beauty in the Carnegie Institute will bring her and her mother into constant mental association in the promotion of art.

The Patrons Art Fund is always open for new memberships. The usual con-

dition calls for the subscription of \$10,000, which can be paid at one time, as in this case, or in ten annual installments of \$1,000 each, or in any other way that may suit the convenience of the subscriber. A call at the President's office for an interview will always be cordially welcomed. There have been twenty-one subscriptions to the Patrons Art Fund, Mrs. Kelly making the twenty-second, as follows:

MRS. EDWARD H. BINDLEY

PAUL BLOCK

*GEORGE W. CRAWFORD

*B. G. FOLLANSBEE

MRS. WILLIAM N. FREW

In memory of William N. Frew

MRS. DAVID LINDSAY GILLESPIE and

MISS MABEL LINDSAY GILLESPIE

In memory of David Lindsay Gillespie

HOWARD HEINZ

*MISS MARY L. JACKSON

In memory of her brother, John Beard Jackson

MRS. SAMUEL R. KELLY

In memory of her daughter, Harriet Roseburgh Kelly

*GEORGE LAUDER

*ALBERT C. LEHMAN

*WILLIS F. MCCOOK

*ANDREW W. MELLON

*RICHARD B. MELLON

WILLIAM LARIMER MELLON

*F. F. NICOLA

*MRS. JOHN L. PORTER

MRS. HENRY R. REA

WILLIAM H. ROBINSON

ERNEST T. WEIR

EMIL WINTER

*MRS. JOSEPH R. WOODWELL and

MRS. JAMES D. HAILMAN

In memory of Joseph R. Woodwell

The other good friends of the Carnegie Institute have not been idle. One who is devoted to the work done here has given \$2,000 to the Carnegie Museum for the purchase of an International truck and trailer for summer Museum exploration. This truck, which

*Deceased

will prove to be a veritable laboratory on wheels, has also, through the generosity of another sympathetic friend, been equipped for operating, with gasoline and oil costing \$300. And then the H. J. Heinz Company, with great forethought and generosity, provided food supplies suitable to touring, so that a whole small world is in the truck, and the research workers need not worry about the problems of living while encamped in far-off, lonely places.

A noble gift for the Carnegie Institute of Technology to be reported this month is that of \$2,500 from the American Radiator and Standard Sanitary Corporation, which is the company's contribution toward the Theodore Ahrens Professorship for Plumbing, Heating, and Ventilating. This annual contribution is doubly welcome for its usefulness in industrial improvement.

We must always be mindful of the extraordinary gift of \$8,000,000 that is to come to the Carnegie Institute of Technology in 1946 provided that the people of Pittsburgh will give one half this amount, or \$4,000,000, one third of which may be in buildings—memorial or otherwise—to be erected on the campus. Friends have already met this offer of two dollars for one with a prompt and generous spirit, as shown in gifts coming to us that range from one dollar to \$300,000, amounting to a total at this moment of \$1,328,764.75. It should be remembered that every gift of one dollar is immediately worth three dollars, and, by extension of that thought, a gift of one million dollars would immediately be worth three million dollars. Also, in the distribution of estates, what nobler gift can be devised than a bequest to the Endowment Fund, which will educate the guiding force of the world in the years ahead?

These eager boys and girls who are in school at Carnegie Tech, or who have graduated from there, are adding to this 1946 Endowment Fund with a devotion that is fruitful almost beyond our ability to keep a record of it. Since the last CARNEGIE MAGAZINE we have

received money from them, as follows:

Noah Atlas, John M. Pelikan, and Samuel J. C. Tuboku-Metzger have contributed \$12.32; D. H. Gottwals, Allen F. Jordan, and Charles H. Wagner Jr. have sent in \$30; and \$92 has been contributed by another group, including, Francis Abrino, Max Albert, Elizabeth E. Bitzer, William J. Brown, Mr. and Mrs. Fenton H. Finn, Harold T. Gammon, R. T. Gillis, Elizabeth Graf, George H. Harlow, Mrs. I. W. Humphrey, Mrs. J. O. Jackson, Marion T. Jones, Charlotte E. Kahler, Harry R. Krider, Luther Lashmit, Samuel Lebon, H. P. Miller Jr., David K. Reid, B. L. Schwartz, Edythe A. Tenney, Robert H. Watt, and Carl Wingerson.

The Alumni Federation has also sent in \$189 from the following contributors: Don Allshouse, W. F. Applegate, Mrs. Norman Buckwalter, Marion F. Burns, Rebecca C. Conner, R. L. Coulter, William A. Dilks, Michael Dufinez Jr., Robert H. Gerster, Edith Scott Glenn, S. Donald Hershey, Gladys I. Hill, J. Wallace Hopkins, Elmer L. Jarrett, Richard B. Kamerer, George F. Martin Jr., Mathew A. Martn, Anna Loomisi McCandless, Jack E. Morris, Betty Pearsall, Mary L. Rhoads, Leonard W. Rusiewicz, Hildegard M. Schuster, Helen M. Sickenberger, Sue F. Smith, Henrietta Steinberg, Edward J. Steiner, Helen Topp, Nicholas A. Ventura, and Robert H. Wehrle.

Adding all these gifts together—\$12,300 for the Carnegie Institute and \$2,823.32 for the Carnegie Institute of Technology—we have a total of money gifts amounting to \$2,874,921.04, reported since the inauguration of THE CARNEGIE MAGAZINE exactly thirteen years ago, and contributed to the work thus: \$1,275,031.49 for the Carnegie Institute; \$40,379.12 for the Carnegie Library of Pittsburgh; and \$1,559,510.43 for the Carnegie Institute of Technology, of which \$230,745.68 is for operation and equipment and \$1,328,764.75 is for the 1946 Endowment Fund. We are making good progress and now have \$2,671,235.25 yet to be raised.

LITHOGRAPHS BY EUGÈNE ISABEY AND RICHARD PARKES BONINGTON

It is a nice question as to how many reputed scientific discoveries are due to accident or to an unpremeditated combination of events. For instance, the discovery of the Flotation Process, which has been of such great value in the mineral industries, was due to chance. It is not surprising, therefore, to find that one of the art processes—lithography—was discovered quite accidentally in 1818 by Aloys Senefelder.

Senefelder was not an artist, but a playwright who was seeking to find a cheap method of printing his plays with engraved plates. One day when he was in his laboratory experimenting with etching on a stone, his mother asked him to write a laundry list for her. The laundress was waiting, and he could find no paper, so he made a memorandum with crayon on the stone he had just polished. When he later was about to wipe this writing from the stone, the idea struck him to bite in what was written on the stone with nitric acid. He then applied printing ink and took impressions from it, as in wood engravings. This was the beginning of the process which, when perfected, was known as lithography.

A lithograph, in its ordinary form, is simply a crayon drawing on stone done precisely in the manner of a crayon drawing on paper, the difference being that the drawing on stone may be transferred from the stone to paper when passed through the press, yielding in this way the actual design of the artist and not a mere facsimile produced by another man or another process.

The crayon used in lithography is composed of a black greasy substance which sinks into the stone. When the drawing is finished, the surface of the stone is covered with dilute nitric acid, in order to fix the drawing so that it will resist well in printing. To print

impressions, the stone is moistened with water, and, as water and grease do not combine, the parts drawn upon with the greasy crayon repel the water, while the parts not drawn upon absorb it. A roller charged with greasy ink is now passed over the surface, and, for the same reason as before, the ink is repelled by the wet parts and adheres to every part drawn upon. A sheet of damp paper is placed on the stone, which is then passed through the press, and by this means the inked drawing is transferred to the paper.

Lithography proved to be a quick, simple, inexpensive, and popular reproducing method, and soon there were distinguished artists who were willing to try their hand with it. Two of the early lithographers were Eugène Isabey and Richard Parkes Bonington. One was French, and it was in France that lithography first came into its own. The other was an Englishman who had studied in France. Both brought their art to a high state of perfection. Their work ran to richness and completeness of effect. Their art was, on the whole, of the same order, and they both contributed lithographs to the famous "*Voyages Pittoresques et Romantiques dans l'Ancienne France*," brought out by Baron Taylor, Inspector General of Fine Arts and of the Museums of France. This volume is known as "the golden book of landscape lithography."

The Carnegie Institute is now presenting an exhibition of the lithographs of Isabey and Bonington that belong to the permanent collection. In the show there are twenty-three prints by Eugène Isabey and twenty-two by Richard Parkes Bonington. In addition, there is one lithograph, "Portrait of Eugène Isabey," by his father, Jean Baptiste Isabey.

Eugène Isabey, son and pupil of Jean

Baptiste Isabey, famous miniaturist, was born in Paris in 1804 and died in the same city in April 1886. In 1830 he accompanied the French expedition to Algiers as marine draftsman. He painted later in Paris and distinguished himself by his bold, effective treatment of marines and landscapes.

Although he left less than sixty lithographs, the character of his work is such that he is numbered among the six or seven great masters of the art. In his "L'Église Saint-Jean à Thiers" he is without a rival, and his six studies of shipping and seacoast towns are among the finest things that have been done in lithography. Of the lithograph by Isabey reproduced here, Atherton Curtis writes:

"One of the most characteristic is the 'Retour au Port,' a fishing boat under full sail, ploughing her way through a heavy sea as she enters the port. The picture is full of spirit and dash, with

its tossing waves and windswept clouds—a scene exactly suited to the artist, and one that he could depict as no other lithographer has ever been able to do."

In his lithographs, even more than in his paintings, Isabey was the eloquent exponent of Romanticism. His work is wild, stormy, full of movement. He preferred windswept scenes, dark tempestuous clouds, water lashed into foam, and bare desolate landscapes. He sympathetically portrayed the picturesque-ness of the fishing villages along the coast. He was, as Germain Hédiard has said, "the virtuoso of lithography."

Richard Parkes Bonington was born at Arnold, near Nottingham, on October 25, 1801, and died in London on September 23, 1828. When he was only fifteen years old, his father, a portrait painter, took him to Paris, where the boy procured permission to copy in the Louvre. He became a student in the Ecole des Beaux Arts, and in 1819 en-



RETOUR AU PORT

By EUGÈNE ISABEY

tered the studio of Baron Gros. After obtaining a considerable reputation in Paris and winning the gold medal for a marine subject, he went to Venice. There he painted some elaborate pictures, both in oil and water color, which won him fame and many commissions in England, but his promising career was cut short by death, the result of a sunstroke, in his twenty-eighth year. Though he painted chiefly landscape and marine views, he also executed figure subjects with much skill.

During his short life, Bonington did in all about fifty-eight lithographs. Of these, twenty are after drawings of other artists and three are of doubtful authenticity, which leaves thirty-five entirely his own work. These are to be treasured as the most perfect examples produced by an Englishman. He dealt primarily with architectural subjects. His delight was to show the picturesqueness of medievalism, crumbling old churches or tumbled-down houses. In his lithographs he succeeded, as Joseph Pennell has pointed out, in giving not only the facts of architecture, not only their beauty and elaboration, but the atmosphere that enveloped them, the sunshine or shadows that modified them or transformed them.

Bonington's masterpieces are "Rue du Gros-Horloge, à Rouen" and "Tour du Gros-Horloge, Evreux," which are considered two of the greatest works in the whole field of lithography. Of the



TOUR DU GROS-HORLOGE, EVREUX

BY RICHARD PARKES BONINGTON

one reproduced here, Atherton Curtis writes:

"Bonington has drawn the bare walls and beautiful ornamentation of the tower with great feeling. He was in thorough sympathy with his subject, because it suited exactly his refined temperament, and the picture is therefore the true expression of his character as an artist. Personally, it gives me more pleasure than the 'Rue du Gros-Horloge,' because of its perfect harmony of composition. The sky, the houses, the people, and the beautiful old tower fit to-

gether as if made for one another. With the exception of the figures, the artist probably drew what he saw before him; but the picture is composed, nevertheless, for the point of view had to be selected, and so well was the selection made that any change would destroy the balance."

Henri Beraldi said that if Bonington had not made his "Rue du Gros-Horloge," Isabey would be a lithographer without rival, but Joseph Pennell wrote that not even Bonington at Rouen ever equalled two or three of the famous lithographs by Isabey. This difference of opinion at least gives an idea of the importance of these two artists in the history of lithography and indicates that their prints are worthy of study by those who are interested in the medium as a means of artistic expression.

The exhibition will be shown on the balcony of Sculpture Hall through May 5.

J. O'C. JR.



"THE PLAY'S THE THING"

*Reviewing the Twenty-eighth Annual Shakespearean
Production: "Coriolanus"*



BY HAROLD GEOGHEGAN

Professor of the History of Art, Carnegie Institute of Technology



"CORIOLANUS" has never been a popular play on the English-speaking stage. Beyond the fact that Burbage played in the principal role, Shakespeare's contemporaries are completely silent regarding

it. In the eighteenth century Dennis and Thomson rewrote it to suit the taste of those polite times, but, even rewritten, it was not successful. Almost all the great actors of the late eighteenth and nineteenth centuries—Kemble, Macready, Kean, Phelps, Forest, and Irving—essayed the title role. Their performances received respectful attention from the critics, but none of them, except Kemble—who had Mrs. Siddons as his Volumnia—managed to keep it in the repertory for very long. Booth refused to play it, saying that it had always been unpopular and that he could not see himself as Coriolanus.

The reasons for the unpopularity of what is in many respects a splendid drama are not far to seek. Plays on political subjects have no great general appeal, perhaps, but a political subject does not necessarily debar a play from popularity. An audience, however, likes to be able to sympathize with one side or the other, or, if they are more philosophically inclined, they like to see, as in "Julius Caesar," that both sides may be right according to their points of view. All that is shown us in "Coriolanus" is that both sides are

wrong, and we are not allowed to sympathize with either. I can as easily imagine performances of "Coriolanus" being forbidden in the totalitarian countries—as I am told they have been—in Russia. Then, with the exception of Menenius and the rather shadowy Virgilia, there is not a sympathetic character in the play. We can feel affection and pity for Brutus and Antony, for Cassius and Portia, no matter how our sympathies lie, but it would be difficult to take Coriolanus or Volumnia or the Tribunes of the People to our hearts.

But perhaps the greatest stumbling block in the way of the popularity of "Coriolanus" is in Shakespeare's writing. Though there are moments of magnificent poetry—not so very many—and though the entire play has the true Shakespearean ring that rules out the idea of a collaborator, the language of "Coriolanus" is often so contorted and so full of what seem to be unnecessary absurdities that only by the closest attention can the reader follow the poet. What then becomes of the spectator who cannot ask for a repetition of a passage that he does not understand? "Coriolanus" has had many more performances in Germany than in England and America, and a recent revival was one of the outstanding successes of the theatrical season in Paris. The reason is obvious. The translator, while inevitably missing the great music of Shakespeare's verse, can clarify the obscurity of the language and give the spectator the play for what it is: a brilliantly dramatic and absorbingly interesting presentation of a political situation that is as pertinent and as vital

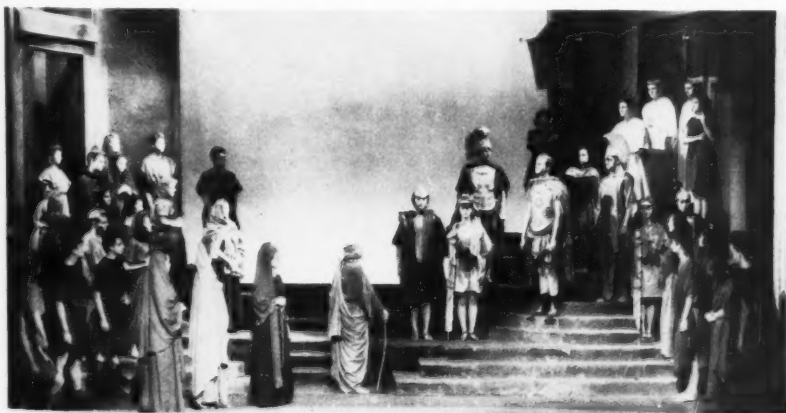
in this year of grace as it was in 1608—or whenever the play was written—or in 490 B.C., when Caius Martius turned his back on his native city and made for Corioles.

Critical opinion has differed more widely in appraising "Coriolanus" than any other play of Shakespeare. Hudson considers that "in unity of impression it is literally perfect," that it "bears the palm clean away from both the other Roman tragedies," and "is the peer of 'Othello,' 'Macbeth,' and 'King Lear.'" One or two critics place it almost at the bottom of the list. The worthy Dr. Johnson mysteriously found it "one of the most amusing of our author's performances." It is surely neither among the best nor among the worst. To class it with "the other Roman tragedies" seems to me absurd, and to make it the peer of "Macbeth" and "King Lear" even more so. But just as surely it stands far above—to compare it only with the tragedies and serious plays—"Cymbeline" or "Timon of Athens," or, in my opinion, "The Merchant of Venice."

As poetry it does not rank very high among Shakespeare's works: it has furnished us with singularly few quotations. It has, as Hudson says, "great unity of impression." There is also good

close construction and a splendid tragic sweep, with an extraordinarily interesting, if disagreeable, central character. The second and third acts are noticeably superior to the last two. One gets the impression that Shakespeare had grown tired of his play after the opening scene of the fourth act. The famous Volumnia scene in the last act has, I think, been overrated. It is a fine dramatic situation, of course, but Shakespeare has not improved much on the account that he found ready-made in North's translation of Plutarch. The character of Tullus Aufidius, which becomes important in the last act, is, to me, completely baffling. He appears to be such a good, frank, warmhearted fellow at first. If his speech of welcome to Coriolanus is sincere, and it has every evidence of being so, how are we to account for his treachery later? And then the final scene comes on so suddenly and with so little preparation. As Dr. Johnson remarked: "There is too much bustle in the first scene and too little in the last."

Considering the many difficulties attendant on a production of "Coriolanus," which most certainly cannot be said to "play itself," the recent performance at the Little Theater was a remarkably fine one. Naturally the



STUDENT PLAYERS IN A SCENE FROM "CORIOLANUS"

HUGH F. SMITH

chief credit for it goes to the directors, Mary Morris and Henry Boettcher. The feeling of turbulence and the nervous tension of a people living in the shadow of imminent war—civil or foreign—was maintained throughout. The alternating moods of noisy triumph and slinking defeat in the "many-headed multitude" were admirably suggested. And these group movements were not only dramatically significant but pictorially beautiful. In looking back on the many excellent performances of Shakespeare at Carnegie Tech—twenty-eight different plays to date—I should be inclined to place this "Coriolanus" in the top group.

In place of the formal Elizabethan stage, which for so many years has been customary, Charles Holden gave us a handsome and spacious setting in which the ruggedness of the early Roman Republic was suggested. As it was a unit set, the drawing of curtains or the swift transposition of portions of the scenery indicated sufficiently a change in locale, and enabled the drama to proceed with the swiftness that is so essential to a Shakespearean production.

Elizabeth Schrader Kimberly's costumes were very effective. Coriolanus' crimson and Volumnia's somber purple, with, here and there, the gleaming white of senatorial attire, stood out in dramatic contrast against the more sober russet and dull green of the people and their Tribunes. The Volscians wore the strange Etruscan helmets, but if they had been black bearded, I think they would have made a more effective foil to the clean-shaven Romans as well as being archeologically correct.

The dramatis personae of "Coriolanus" are not so numerous as they are in most Shakespearean plays, nor are they—with the exception of the title role, Menenius, and Volumnia—so richly characterized. Titus Lartius and Cominius have a good deal to say but little individuality. The Tribunes of the People are shrewdly and amusingly observed, and rather cruel portraits of a type—they might stand with little

alteration for their modern representatives. But they are identical twins. Nothing can be said about Sicinius that is not equally true of Junius Brutus. Ruskin considered Virgilia "the loveliest of Shakespeare's heroines," but her qualities are largely negative. Aufidius ought to be a real character, but somehow is not. All these parts were straightforwardly and intelligently played, especially those of the Tribunes of the People—Sicinius Velutus had the genuine Union Square touch. The Aufidius inclined toward a sympathetic reading of the part and gave his speech of welcome with warmth and as though he meant it.

There is almost as much divergence of opinion among critics in their estimates of the two leading characters as there is of the play as a whole. By some, Coriolanus is acclaimed as a noble and lovable character, and Volumnia, by Furnivall, as "the grandest woman in Shakespeare, the embodiment of all the virtues." On the other hand, Hookham thinks that Coriolanus "has no good attribute but courage, which he shares with most men and many animals," and that Volumnia, "that horrible woman, is just as repulsive. . . she and her congenial friend Valeria gloating over a little wretch of a boy tearing a butterfly to pieces in a fit of passion."

The actor who played Coriolanus had his own ideas of the part and succeeded very well in conveying them to his audience. He made a gallant, aristocratic figure of Caius Martius, and his scorn was tremendous. It might be objected that he kept his rage too steadily at the boiling point. After all, Coriolanus liked and respected his fellow patricians and would have adopted a slightly gentler tone in his encounters with them. He did relax a little in the farewell to his wife—his "gracious silence"—which was touchingly done. He showed a real feeling for the beauty of the verse, and the ability to speak verse is a rare enough accomplishment in these days.

I suppose it would take the famous

"presence" of a Mrs. Siddons or a Charlotte Cushman to do justice to the part of Volumnia. I am afraid that type of actress is extinct, and I for one do not regret it. I have never had any great admiration for Roman matrons or Spartan mothers. Neither actress whom I saw in the part was on the heroic scale, either physically or histrionically. I liked them none the worse for that. It is really impossible to make Volumnia sympathetic, though both made a gallant attempt. The Volumnia of what I believe was called the A cast was more commanding, though both gave good performances. The only character whom I should like to meet personally is Menenius Agrippa—that worldly-wise

and gently cynical old gentleman who liked his liquor straight—"with no allaying Tiber." He is by far the most human person in the play and certainly the most complete characterization. The part was very well played in this performance, very well indeed. The famous fable in Act I was delivered with a half-contemptuous, half-amused casualness that showed not only his reactions to the mob, but explained the mob's reactions to him.

I saw the second performance of "Coriolanus" and the one before the last, but even so, to my regret, missed seeing a number of actors in parts that were double-cast: Coriolanus, Aufidius, Menenius, and the two generals.

PRESIDENT DOHERTY IN AIR SERVICE



DR. ROBERT E. DOHERTY, President of the Carnegie Institute of Technology, has been appointed by President Roosevelt to membership on the National Advisory Committee for Aeronautics, succeeding Brigadier General Walter G. Kilner, retired. General Kilner followed Colonel Charles A. Lindbergh as a member of the committee.

The committee was established by act of Congress approved March 3, 1915, and the membership increased from twelve to fifteen by an act approved March 2, 1929. Its membership is appointed by the President and consists of two representatives each of the War and Navy Departments from the offices in charge of military and naval aeronautics, two representatives of the Civil Aeronautics Authority, one representative each of the Smithsonian In-

stitution, the United States Weather Bureau, and the National Bureau of Standards, together with six other members who are "acquainted with the needs of aeronautical science, either civil or military, or skilled in aeronautical engineering or its allied sciences." These latter six serve for terms of five years. All members serve without compensation.

The principal function of the committee is the supervision, conduct, and co-ordination of the scientific study of the problems of aeronautics. Under the direction of the committee, the Langley Memorial Aeronautical Laboratory at Langley Field, Virginia, was established. Last year Congress authorized establishment of a second research laboratory, as recommended by the committee, at Moffett Field, California.

JOY OF READING

Let no man know more of your specialty than you do yourself. That should be your ideal. Then, far less important, but still important, to bring sweetness and light into your life, be sure to read promiscuously, and know a little about as many things as you have time to read about.

—ANDREW CARNEGIE

FINE ARTS EXHIBITIONS

EACH year the Department of Fine Arts presents a one-man show by a Pittsburgh artist. This year the artist is Clarence H. Carter, an assistant professor of painting and design at the Carnegie Institute of Technology. There are twenty-five paintings in the exhibition, which opened on April 18 and will continue through June 2.

An exhibition of thirty-nine paintings by Antonio Ortiz Echagüe will open on April 25 and continue through June 9. This Spanish artist, now living in Argentina, was represented in the 1926, 1927, 1930, and 1933 Internationals.

From May 13 through May 27, the Pittsburgh Chapter of the American Institute of Architects will present an exhibition of the recent work of Pittsburgh architects.

These exhibitions will be reviewed in the May number of THE CARNEGIE MAGAZINE.

CARNEGIE TECH'S ANNUAL OPEN HOUSE

ALL Pittsburghers will have their annual opportunity to see Carnegie Tech at work when it opens its doors to the public on the evening of Friday, April 26, 1940. This year marks the thirty-fourth time that the exhibition has been held.

Visitors to the campus will be greeted by the stirring music of the Kiltie Band as it plays for the R. O. T. C. parade at 7:00 P.M. Following this exercise, all buildings will be open for inspection, and students will be at work in the various laboratories and studios doing the things that they ordinarily do in the course of their training.

In the engineering buildings the extensive laboratories being used by students in chemical, civil, electrical, management, mechanical, and metallurgical engineering will be seen by the visitor. The chemists, physicists, and

printers will also demonstrate equipment utilized by them.

For the person interested in arts, several exhibitions of student work, a short play in the theater, and musical recitals have been planned. Also in the Fine Arts Building may be observed the work of the architect, sculptor, and industrial designer.

Courses of training which women follow to fit them for professional and business careers will be demonstrated in the Margaret Morrison Carnegie College. Exhibits in science, home economics, social work, secretarial studies, and costume economics will be shown.

In addition to the numerous demonstrations that show the type of work students do in their courses, several special exhibits have been arranged. A vacation house, designed and built by students, will be open for inspection in the masonry shop. A fashion show featuring students in the costume economics department will be held in the gymnasium building. The operation of a directional aerial, designed and built by members of the radio club, will be shown in connection with the students' short-wave station. Other special exhibits will be found in the various campus buildings.

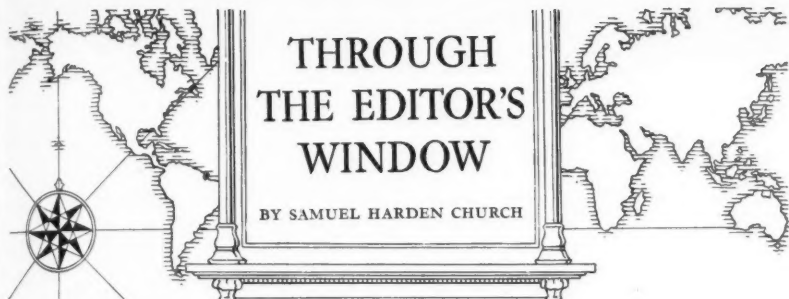
COMMUNISM

To call Communism liberal or progressive is to show one's dense ignorance, not only of what those terms mean, but of Communism itself. Communism is an attempted return to barbarism under the driving impulse of envy, hatred, and malice. It is envious of any individual or of any group which possesses or has gained excellence, whether it be in the field of public service, of intellectual activity, of artistic endeavor, of industrial planning or of earnings and savings. All must be pulled down to the level of the least competent, and the door of advancement must be closed to ambition, to skill, and to zeal for public service.

—NICHOLAS MURRAY BUTLER

MAGAZINE INDEX

An index to Volume XIII of THE CARNEGIE MAGAZINE, covering the issues from April 1939 through March 1940, is now ready and may be had without charge upon request. Address the Carnegie Institute, Pittsburgh, Pennsylvania.

A decorative header featuring a world map with a compass rose on the left and a classical architectural frame on the right. The title is centered within the frame.

THROUGH THE EDITOR'S WINDOW

BY SAMUEL HARDEN CHURCH

A STUDY IN DRAMATIC CRITICISM

AS THE CARNEGIE MAGAZINE receives its last touches for the press, Harold Geoghegan, who describes so interestingly each month the student productions at Carnegie Tech's Little Theater, has been called into the hospital for treatment by his physicians. With every assurance from Galen and Esculapius that he will soon be healed, it is a golden opportunity for commenting on his work in the field of dramatic criticism. Through his scholarship, tact, sympathy, and taste, Mr. Geoghegan has made the department, "The Play's the Thing," all his own. There are many evidences that our readers consider it a source of delightful study, and he has never written a better piece than that which appears in this number, covering the performance of Shakespeare's "Coriolanus" at the hands of a very competent drama class. His method seems to comprise the writing of a description of the historic setting of the play, the period of the action, the time of the authorship, the story of the play in outline, the investiture of the production, and in brief space a discriminating, kindly, and yet just evaluation of the individual performances of the casts. Thus, whether we go to see the play, or whether we form our conception from Mr. Geoghegan's lively and stimulating story of it, we are able to absorb an intelligent understanding of the progress of the American theater in so far as it is affected by the construc-

tive work that is done with so much devotion at the Carnegie Institute of Technology.

It may be wondered whether the method of Mr. Geoghegan's review of the stage might not provide a worthwhile suggestion for the critics in the great outside world of dramatic art. When the first play of all time was presented in ancient Egypt the dramatic critic who was assigned by his managing editor to describe it for the benefit of the reading populace carved his opinion on rocks and hurled them at the theater—a treatment not wholly abandoned in our day. The managers of our time complain that the spirit of criticism in the newspaper columns is sometimes so destructively severe, so unconscionably final, and so hopelessly condemnatory beyond recall that they will no longer undertake the financial risks of bringing on new plays; and out of this standstill situation one of the critics—of all persons!—has recently lamented the current dearth of plays in New York. But, say the managers, how can we go on with the production of plays costing from \$15,000 to \$50,000 each before the first curtain goes up, only to have the people who sit in the free seats condemn four out of five of these ventures so that we must withdraw them immediately in order to avoid further loss? There comes to mind one play which was egregiously condemned by one critic and enormously praised by another, the censure costing \$5,000 in cancelled ticket sales in the

tryout city; yet in this case the play did run for over a year in New York. Many a man has attended a play and wept or laughed or been thrilled to his heart's content, only to be told by one newspaper critic the next morning that the whole thing was unworthy of the theater, while the second newspaper critic praised it to the skies. In this ever confusing variableness of opinion and provokingly rash assumption of infallibility, it might well be asked whether it is a justifiable policy for a newspaper manager to give into the hands of one of his reporters the power to destroy a \$50,000 production, with its concomitant penalty, as the critic has noted, of driving all the theaters into darkness.

This discussion is meant to be helpful in a situation of real anxiety. The critic must continue to exist, and his purpose is worthy of respect. But it is not fair to him, and it is very disturbing to the public, to require him to write his report on a Monday night, when perhaps he may not have seen the last fifteen minutes of the play, and print it in the final edition of the newspaper on Tuesday morning. The welfare of the theater is much too important for that. Should he not see the play to its finish, with mental leisure, and should he not, where possible, exchange opinions with others, even members of the audience, and reflect upon the performance from every standpoint; and then publish his review on Wednesday? Nothing would be lost to the critic, the newspaper, or the theater in this lapse of one day in giving his opinion.

And in order to aid the critic's final state of mind, let us quote a saying from one of Oliver Cromwell's letters to the Scottish Presbyterian elders in a religious controversy that preceded his battle of Dunbar: "I beseech you, brethren, in the bowels of Christ, that you will think it possible that you may be mistaken."

It's a good motto in life. Think it possible that you may be mistaken, and when these talented young men and women emerge from Carnegie Tech's

laboratory theater and offer themselves for careers in the profession in which they have made a brilliant beginning, those who are yearning for their success can be excused for hoping that they will not find the stage door barred and locked because of a system of hasty, first-night, destructive criticism which might well be exchanged for a reporter's news story of the production, leaving the judgment of the enterprise to those who pay their way into the seats at each performance.

ARE ENGLAND AND GERMANY ALIKE?

IN referring to Charles A. Lindbergh's Atlantic Monthly article, which was discussed in THE CARNEGIE MAGAZINE for March, a reader sends this question: "Why is not Colonel Lindbergh correct in telling us that Germany is only doing now what England has always done in the past—building an empire by seizing the lands of her neighbors? . . . If he is right, why should he be censured for expressing his opinion?"

He is not right. The editorial was not based upon Mr. Lindbergh's expression of his opinion, but upon his misstatement of the facts concerning the war. The war grew entirely from Hitler's murder of his neighbors and the seizure of their lands, together with the declarations of his book that he meant to destroy England and annex France. Perhaps it is high time to refute a common error, implied by Mr. Lindbergh, and repeated on every cracker barrel, that England has been grabbing the land of her neighbors through all the centuries. On the contrary, England has never, in modern times, conquered or attempted to conquer one square foot of anybody's country on the continent of Europe. England has indeed advanced the civilization of many backward countries in various parts of the world; but in doing that she has always carried Magna Charta with her, and her flag has always stood for freedom and equality, with the exception

of the oppression of her American colonies in 1776, where—oddly enough—we find her tyranny springing entirely from the mind of her German king, supported and maintained by his German soldiers. In India, England is today risking turmoil and discontent by her insistence upon establishing the equality of the 60,000,000 Untouchables with the 300,000,000 well-to-do persons who hold that contact with these others is a defilement, and that they are beneath human contempt. Against this far-flung tradition of English liberty and equality and a bill of rights dating back for a thousand years, we compare Hitler, with his outrageous annexation of adjoining lands, his ruthless armies, his destruction of happy nations, his cruel concentration camps, and his day-to-day massacres that would sicken the heart of a wolf. Mr. Lindbergh's ranking of England and Germany as similar communities in the scale of civilization is too far away from eternal truth to pass without an imperative challenge.

AGAIN—THE ORCHESTRA MERGER

THE suggestion made in THE CARNEGIE MAGAZINE for February that the Pittsburgh Orchestra Association should be merged with the Pittsburgh Symphony Society, in order that Pittsburgh may put its whole emphasis upon the maintenance and development of the Pittsburgh Orchestra, has brought forth a direct expression of approbation from a multitude of our readers. In fact, nothing that has ever appeared in this department of the Magazine has called forth in active voice so much favorable comment; and, in so far as our knowledge goes, not one dissenting opinion.

The Pittsburgh Orchestra Association had its birth in the Carnegie Institute, and the Institute should be granted the right to propose the marriage of its child with this lovely bride, the Pittsburgh Orchestra. Here are the facts:

When the old Pittsburgh Orchestra was disbanded the musical skies over Pittsburgh were suddenly darkened.

Thereupon a group of music lovers was called to meet at the Carnegie Institute. Leopold Stokowski, conductor of the Philadelphia Orchestra, and Arthur Judson, its business manager, were summoned to attend that meeting, and they proposed to change the name of their organization to "The Philadelphia-Pittsburgh Orchestra," and they would give sixteen concerts in Pittsburgh each year; but there must be a guarantee of money beyond the total amount of the ticket sales. A circular with guarantee cards was sent out from the Carnegie Institute, and before long there was a response of two hundred guarantors, each agreeing to make good on any deficit up to \$200 a year. That made the arrangement a sure thing, and, except that the name was not changed, it lasted for seven or eight years. By that time the Philadelphia Orchestra had received various endowment funds, had become slightly high hat, and grown tired of the two night rides by train connected with each concert, and the arrangement was dissolved. It was then that the Pittsburgh Orchestra Association was organized at the Carnegie Institute, and the two hundred cards worth \$200 each for any deficit were put into the hands of that very competent impresario, Miss May Beegle, who has them yet. From that time on, the outside orchestras were brought into Pittsburgh for yearly visits.

That's the story. When it was proposed, along about 1935, to reorganize the local orchestra and, on account of the prevailing depression and distress, discontinue the outside concerts and give permanent employment to Pittsburgh's musicians, the proposal was rejected by a majority of the board members of the Pittsburgh Orchestra Association, and the father of that organization walked out into the snow, leaving the child behind him.

A house divided against itself will surely fall. The Pittsburgh Orchestra Association stands today for the promotion of orchestral music by the outside orchestras. Their thought, their money,

THE CARNEGIE MAGAZINE

and their influence are devoted to that policy. No one should propose to discontinue these visits each year, but that should be incidental to the main purpose of both bodies when consolidated—namely, the upbuilding here of the Pittsburgh Orchestra to a point where it will be comparable to the best of the world's orchestras at the top notch.

A word about its present conductor, Fritz Reiner, will be timely. His knowledge of music, his exquisite taste in expressing it, the almost religious devotion with which he plays it, his capacity for choosing competent players and training them for the highest art—all this puts him in the first rank with those who constitute the world's great leaders. We have seen him conduct the Nine Symphonies and all the other exacting and complicated works that make up his programs, with never a note on the desk before him. The fulness of his knowledge is so astounding that if some catastrophe were to destroy all the music in the world, it can almost be imagined that he would be able to restore the worth-while part of it, note for note, from the overflowing reservoir of his brain.

Let us follow the motto, then, Pittsburgh First, in everything that concerns the educational, cultural, and spiritual welfare of this empire city.

CARNEGIE INSTITUTE OF TECHNOLOGY

ROBERT ERNEST DOHERTY, President
WEBSTER N. JONES, Director, College of Engineering
GLENDINNING KEEBLE, Director, College of Fine Arts
CHARLES WATKINS, Director, Margaret Morrison Carnegie College
R. M. IRRIG, Director, Division of General Studies
_____, Registrar
RALPH MUNN, Director, Carnegie Library School
FRANCES H. KELLY, Associate Director
H. R. PATTON, Controller

CARNEGIE INSTITUTE

SAMUEL HARDEN CHURCH, President

J. C. JEFFRIES, Auditor

WILLIAM A. MORTEN, Assistant Treasurer

MINNIE C. RANKIN, President's Secretary

DEPARTMENT OF FINE ARTS

HOMER SAINT-GAUDENS, Director

JOHN O'CONNOR JR., Assistant Director

GUILLAUME LEROLLE, European Representative

ANNE K. STOLZENBACH, Secretary

MARGARET M. LEE, Director of Educational Work

CARNEGIE MUSEUM

ANDREY AVINOFF, Director

O. E. JENNINGS, Curator of Botany and Director of Public Education

STANLEY T. BROOKS, Curator of Invertebrate Zoology

J. KENNETH DOUTT, Curator of Mammalogy

OTTMAR F. VON FUEHRER, Staff Artist

ARTHUR W. HENN, Curator of Ichthyology

HUGO KAHL, Curator of Entomology

J. LEROY KAY, Acting Curator of Vertebrate Paleontology

M. GRAHAM NETTING, Curator of Herpetology

SYDNEY PRENTICE, Draftsman

W. E. CLYDE TODD, Curator of Ornithology

I. P. TOLMACHOFF, Curator of Invertebrate Paleontology and Acting Curator of Mineralogy

EUGENIA MCCALLA, Secretary

CARNEGIE MUSIC HALL

MARSHALL BIDWELL, Organist and Director of Music

ROY B. AMBROSE, Manager

CARNEGIE LIBRARY

RALPH MUNN, Director

ADALINE BERNSTEIN, Head of Order Department

JAMES E. BRYAN, Head of Adult Lending Department

MARY E. FOSTER, Head of Schools Department

ELLWOOD H. McCLELLAND, Technology Librarian

RUTH D. MCCOLLOUGH, Head of Catalogue Department

ALICE THURSTON MCGIRR, Reference Librarian

ARTHUR D. SCOTT, Head of Printing and Binding Department

ELVA S. SMITH, Head of Boys and Girls Department

MARTHA V. WIRTH, Executive Secretary

DEPARTMENT OF BUILDINGS & GROUNDS

ROY B. AMBROSE, Manager

HATTIE W. STOUPE, Secretary

E

ative

l Work

Director

tebrate

y

tebrate

ogy

y

Paleon-

y

ctor of

ment

Depart-

ment

brarian

ue De-

rian

binding

artment

OUNDS